

On Tuesday, November 24, 1992 at 8 p.m., New Music Concerts presents a concert of works by Vinko Globokar and Barbara Monk Feldman at the MacMillan Theatre at the Faculty of Music, University of Toronto. The concert will include the première of Barbara Monk Feldman's *Infinite Other*, for choir and chamber ensemble, a setting of texts from Homer's *Odyssey*, commissioned by New Music Concerts. Vinko Globokar will play in, and direct the performances of his works.

Born in 1934 in Anderny, Meurthe-et-Moselle in France, **Vinko Globokar** moved to Ljubljana, Slovenia, at age 13, where he studied at the music school and conservatory and received his diploma in 1954. He started his career as a jazz musician, and then went to Paris in 1955 to study the trombone at the Conservatoire. He later studied composition and conducting with

René Leibowitz, André Hodeir and Luciano Berio. From 1967 to 1976 Vinko Globokar was professor at the Musikhochschule in Cologne and from 1973 to 1979 he was responsible for the department of musical and vocal research at the IRCAM in Paris. Since 1984 he has been teaching chamber music at the Scuola di Musica di Fiesole.

As a solo trombonist of unusual virtuosity, he has attracted many important composers to write for him, such as Berio (*Sequenza V*), Kagel (*Der Atem* and *Morceau de Concours*), and Stockhausen (trombone version of *Solo*), and has been responsible for the first performances

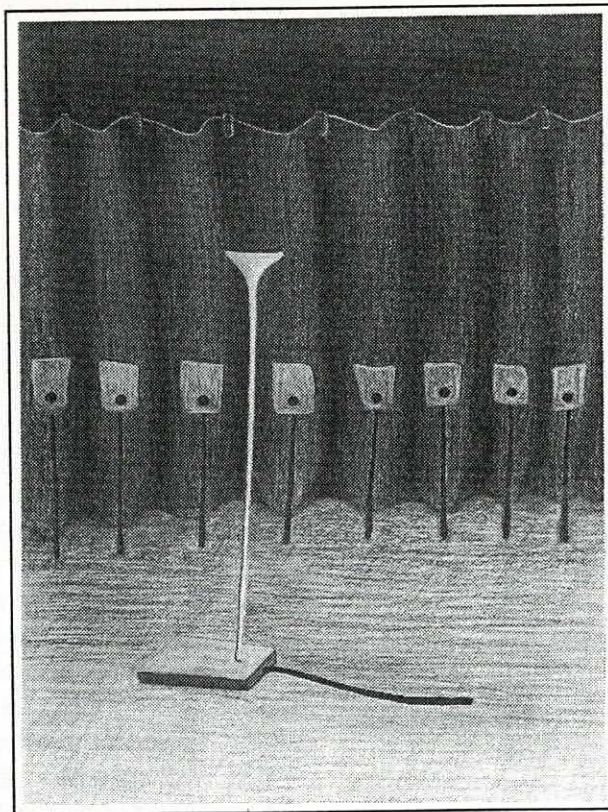
of works by Alsina, Andriessen, Leibowitz, Wyttenbach, Kessler and others.

His output comprises about seventy works for solo instrument, ensemble, orchestra, chorus and stage works. "Globokar's cosmopolitan approach," writes musicologist Niall O'Loughlin, "his prodigious technique and his riotous imagination, his early interest in jazz and his theatrical sense of humor have all combined to produce a series of original works."

Discours VII for brass quintet (1987)

Discours VII is part of

a series of works exploring the similarities between spoken language and instrumental music, all based on the central idea of how to apply and transfer the elements and even the rules of the "spoken" to the "played" and vice versa. The preceding works (*Discours II to VI*) explore amongst other things the phonetic aspect (the analogy between vowels and consonants and the sounds or noises produced by five trom-



Vinko Globokar and Barbara Monk Feldman

Works for choir and ensemble

Tuesday, November 24, 1992 at 8 p.m.

Illuminating introduction precedes the concert at 7.15 p.m.

MacMillan Theatre, Faculty of Music
(Queen's Park, behind the planetarium)

Tickets and information 961-9594

bonists), the influence of a poetic text on the inventiveness of five oboists, the different ways to approach a discourse between three clarinetists (explanatory, imperative, interrogative...) or the analogy between a theatrical act and a musical one, applied to a string quartet, etc., in the same way that Discours VII attacks the problems posed by the spatialisation of sound, the mobility of the sound sources and the different degrees of communication between five people. The tuba is static, a point of reference and utters speeches filled with meaning. On the other hand, the four other members of the ensemble develop and comment on these discourses, although from time to time they pay no attention to them. Finally, the dispersed members reunite into a quintet and break into a rondo finale.

Kolo for mixed choir and trombone with electronics (1988)

'In this work, composed for the chorus of the WDR of Köln, I sought to organize a music that would be provoked by mobile sound sources in constant movement. The singers form different circles and group themselves in geometric constellations which allow varying perceptions of the same musical material. These formations visually delimit the space from which the sound originates. Symbolically, two worlds are side by side. On the one hand, we have the chorus, which is concerned with a thought which wishes to recall a certain archaism. It is for this reason that the distant idea of the *Kolo* appears, a Balkan collective dance, and that I introduce ancient texts which have to do with nature or ancestral country life. On the other hand, we have on stage a trombonist, a "modern" man working with an instrument that is electronically altered, who plays the role of a master of ceremonies, but who also represents the individual in the face of the mobile masses.'—V.G.

Barbara Monk Feldman was born in Canada and studied composition with Bengt Hambraeus at McGill University in Montréal, and with Morton Feldman at the State University of New York at Buffalo, where she received a Ph.D. in 1987. Her music has been performed in Canada, the U.S.A., Belgium, Germany, Holland and Italy by

ensembles and artists such as the Arditti String Quartet, the Montréal Chamber Orchestra, Roger Heaton, Yvar Mikhashoff, Frederic Rzewski, Aki Takahashi, Robyn Schulkowsky and Marianne Schroeder. She has participated on the faculty of the Internationale Ferienkurse für Neue Musik at Darmstadt since 1988, and she has been commissioned for new works from the Sonorities Festival at the Queen's University of Belfast, Toronto New Music Concerts, the Ontario Arts Council, the Canada Council, and Salon Concerts in New York City. Her music has been recorded for radio by the BBC in Ireland, BRT in Belgium, the CBC in Canada and WDR and HR in Germany.

Infinite Other

'In the musical setting of the following excerpts chosen from Homer's *Odyssey*, one of the goals was to reflect in the music Odysseus's experience of memory and time. Although it was not initially a consideration, the phrases that were selected in the end all had something to do with Odysseus's relationship with women. One of the recurrent ideas that appears early in the music is an image taken from the ending of the poem— "...had not grey-eyed Athena slowed the night when the night was most profound..."—when Odysseus is finally reunited with Penelope. A musical presence from each of the images is continually overlapped and included in the others, so that the form resembles a large canvas. The idea of being able to see many things simultaneously, as in a painting, is carried over into the music mainly by the virtue of the orchestration. The commingling of instruments with voices involves a process of shading in slight distances between foreground and background colors. The movement of color in this way is a metaphor for the fragile and at best, fleeing perceptions one has when consciousness of repetitive and cyclical time surrenders to remembering and infinity.'—B.M.F.

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